MUSEUM NEWS

PUBLISHED BY

THE TOLEDO MUSEUM OF ART

FOUNDED BY EDWARD DRUMMOND LIBBEY

No. 57 TOLEDO, OHIO June, 1930

HEAD FROM GOTHIC STATUE OF CHRIST FRENCH XIII CENTURY

Gift of Edward Drummond Libbey

A MAGNIFICENT GOTHIC STATUE

THE cathedral is the embodiment of the spirit of medieval France. It was erected by the people and symbolized at once their religious aspirations and their civic spirit. Each important city had its great cathedral and having it, built no other town hall. Religion was the dominating motive in medieval life. To the glorification of God, the architects, the artists and the artisans devoted their best efforts.

GOTHIC STATUE OF CHRIST
Gift of Edward Drummond Libbey

In the eleventh and twelfth centuries the religious art, and that is all of the art of France, had been directed largely from the monasteries. From the parent establishments at Cluny, Citeaux and elsewhere the friars went forth to establish abbeys not only throughout France but in all of Europe. In them was concentrated the learning of the day. Under the direction of the monks, the abbeys and churches of the Romanesque period were constructed.

In the thirteenth century the University began to play its part. While that at Bologna was the first to be established, the younger one at Paris soon became the greater and more popular. Through the universities, learning began to spread to the laity. With the growth of the university, philosophy and religion were reconciled and united.

In the thirteenth century, Vincent of Beauvais wrote his encyclopedia, the Mirrour of the World, summing up in it all of the knowledge of the Middle Ages on nature, science, morals and history. At the same time came a great upheaval of popular religious faith and the medieval mind, which found a complete understanding of the universe in the tenets of the Christian faith, made of the cathedral a monument to its belief.

The thirteenth century of our era is for France as the fifth before Christ is for Greece, the Golden Age. Both had been preceded by periods of development. Both became periods of achievement, of ideals realized. Both were followed by periods of efflorescence and decline.

The Romanesque art of the twelfth century centering in the monasteries possessed distinctive regional characteristics. Gothic art, however, produced by laymen under the direction of the church, developed into a national style, for the sculptors and stone carvers journeyed from one structure to another and carried with them their methods and their technique.

The cathedral, from the nature of its structure, called for a certain amount of decoration. Further opportunities were found for beautification by the theologian who was seeking to instruct the populace before the invention of printing and when reading was still a fine art. In carving in stone upon the facades and the

transept porches, in painting upon glass in the windows and in sculpture in wood and stone in the interior it was possible to tell the story of the Old Testament and point the morals of the New. With a symbolism familiar to all, the Christian faith could be taught. The skill of the artist could portray in unmistakable form the majesty of Christ as judge, or His kindliness as redeemer.

The almost countless statues of the Gothic epoch which remain today are at once most precious records of the medieval concept of the universe and invaluable evidence of man's artistic genius. Each cathedral was adorned with a veritable multitude of figures. Chartres alone had some ten thousand in glass and in stone, in relief and in the round. Many as there are, there were once far more. Time and the elements have wrought their havoc. But man has been more destructive. An entire populace, drunk with the new wine of Reason, hacked and battered the symbols of Divine authority. No image remained sacred to it save one. Saints in stone were pulled from their pedestals. Even the Christ was disfigured. But in the hour of their greatest madness one figure they dared not touch. When all else perished the statue of the Virgin Mother remained, for if there should be a day of judgment it was she who would intercede for them. The French Revolution with the guillotine took its toll of human life; with the axe and hammer, of divine beauty.

Another generation thought but little of Gothic art. The name itself was invented as a term of reproach by the classicising Italians of the Renaissance for the virile and to them barbaric art of the North. With artistic judgment on a firmer foundation, with an appreciation of the aesthetic qualities of line and form regardless of its origins or derivations, not only Gothic art but all that of the Middle Ages has attained a great respect.

With the better understanding of Gothic art has come an increased popularity for it. Its carvings and its statues, once spurned, are now eagerly sought. The vast number of them would seem to make the search an easy one; but most of them are firmly fixed to the edifices of their native lands where they are treasured as elements of historic monuments.

Rarity in itself is no recommendation for a work of art. It must first have quality. And as the highest quality is always unusual, then good Gothic art may be said to be rare indeed, especially outside of France. Hence the acquisition of a Gothic statue of beauty and quality is an event of importance. The Toledo Museum of Art has recently secured through the fund provided by Edward Drummond Libbey a thirteenth century French Gothic statue of Christ.

THE BEAU DIEU
Amiens Cathedral

The figure is of almost life size in polychromed wood. The upper part of the drapery is a greyed green, while the major portion is of a subdued red, bordered with gold, falling over the undergarment of gold.

The Beau Dieu on the central pillar of the Cathedral at Amiens is usually considered the culmination of the expression of the religious idealism of the Gothic epoch. In it the cold formality and rigid dignity of the Romanesque have been replaced by a serene majesty. It was made about the year 1230 and is the work of the first school of Amiens. A second school of Amiens, at work in the second half of the century replaced idealism with a realism which at times pointed toward the decadence of the Gothic ideal. This second Amiens school has to its credit the transept portals of Notre Dame at Paris, and the Golden Portal at Amiens. As builders and sculptors had by this time become itinerant craftsmen, they also worked in many other places, and journeyed beyond the confines of the Ile de France to the places where new construction called them. Perhaps a worker of this school may have created the Toledo Christ for some now unknown church. It would seem that its artists must have known the masterpiece of Amiens. The simplicity and dignity of the Beau Dieu still remain. The face, however, has taken on a mildness and gentleness which would be explained by the increasing tendency toward naturalism. The workmanship of the figure as well as its style and spirit indicate that it was carved about 1280.

A FINE ORIENTAL JAR

"ESTEEM pure elegance," writes a Chinese author on ceramics, and exhorts his countrymen to disdain gold and silver and to prize fine porcelain. Porcelain and pottery have been admired and revered by the Chinese since ancient times and within recent years our own admiration has advanced and crystallized.

Every year the new acquisitions which are shown in the Oriental collections of our museums help to increase that interest and appreciation of Chinese art which has long been dormant. The interest of private collectors and others shows a rapid growth of discrimination over that of a few years ago.

We have lately added several important examples of Chinese art to our own collections. Among them is an ancient pottery jar of great beauty which is worthy of our esteem for its pure elegance. It is typical of the pottery of the Han Dynasty (206 B. C.—221 A. D.). A thin transparent green glaze covers it, and because long buried, it has acquired an iridescence which enhances its beauty. This iridescence in places completely covers the glaze and sparkles with the warmth and variety of color characteristic of lustre. Under the iridescence and where the green glaze is plainly visible, one may detect minute pits and a well-defined crackle. The glaze, though grey-green in appearance, is dark green where it accumulates in drops on the rim of the jar. It was flowed on thinly over a red clay base, and now slightly disintegrated it takes on a delicate yellow-green tone.

The drops of glaze on the rim indicate that the jar was fired in the kiln upside down; but spur marks or kiln supports are found on the base of the jar. This leads one to suppose that it was fired right side up. Such contradictory evidence is explained by assuming that a second tier of jars must have been fired in the kiln and this particular jar was placed in the lower tier and glazed while upside down.

The spur marks or kiln supports are long three-sided pottery bits still adhering to the base. There are three of them, placed at equal distances apart and pointing toward the center.

The thin transparent green glaze, the iridescence, the red clay body, the long spur marks, and the small but well-defined crackle are all characteristics of Han pottery.

The shape of the jar is not unusual. The mouth, slightly smaller than the base, has a rim from which spreads a flattened shoulder, thus causing a rounded but accented turn where the side recedes toward the base. This irregularity, which in a commoner jar would be a continuous curve, gives this simple pottery storage jar an individuality. The flat instrument, held against the side of the jar as it revolved, caused slightly flattened courses to show in a spiral formation terminating at the shoulder. This technique is hardly visible, however, and therefore it gives to the jar a hand-wrought character, not too exaggerated, but prominent enough to furnish lights and darks in pleasing relationship.

From the illustration one senses that this jar is sturdy, but is nevertheless graceful, well

AN IRIDESCENT CHINESE TOMB JAR
Han Dynasty

proportioned and adequate for its purpose. It was used as an accessory to a tomb. At the time it was made it was the custom to bury with the dead, effigies of those things which would administer to the deceased. Food, servants, one's immediate relations, cash and household things were included. Foodstuffs and drink were placed in containers, and dishes of pottery accompanied them. This custom has preserved ancient pottery which otherwise, because of its fragile quality, would have become broken and lost.

Tombs of the Han period have been opened in recent years and their contents, because of their artistic excellence, have come on the art market. We were fortunate to secure such a typical and beautiful example of tomb pottery which has come from this source. Oftentimes the objects are a little crude, somewhat archaeological in character, but on the other hand superb objects of art are found. The example illustrated above is one of the latter kind.

Pottery is one of the earliest of human inventions, contemporary with the stone age of history. It tells the story of man's artistic advancement as clearly as written documents. In the Oriental Gallery may be seen one of the earliest forms of Chinese pottery, unglazed tripod pots of the Chou Dynasty (1122-255 B. C.), as well as the beautiful Han jar which is illustrated above, and later specimens of this important craft.

It is hoped that all the artistic phases of pottery and its later sister-craft, porcelain, may be acquired in time and shown in the galleries so that a perfect sequence of periods and kinds of Oriental ceramics may form a part of the permanent collections of the Museum.

MUSEUM NEWS

THE TOLEDO MUSEUM OF ART
FOUNDED BY EDWARD DRUMMOND LIBBEY

EDITOR, BLAKE-MORE GODWIN, M. A.
Director of The Toledo Museum of Art.

No. 57 JUNE 1930

Art is that science whose laws applied to all things made by man make them most pleasing to the senses.

George W. Stevens.

EDITORIAL

FADDISM is always with us. Like the pendulum of the clock, it swings from one extreme to the other—but the clock runs on. The pendulum does not drive the clock, but only regulates it, and holds it to a steady course. We see the rapid swing of the pendulum, but hardly notice the regular progress of the hands.

The Athens of Pericles, the Rome of Augustus, the Florence of the Medici all had their fads. With the perspective of five or twenty-five centuries we no longer concentrate on the quick stroke of the pendulum, but observe only that the hands of the clock moved forward.

Faddism is a necessary component of life. It relieves ennui and boredom. It keeps the main spring from running down and regulates progress. We swing from sugar to pickles, from sadness to joy, from radicalism to reaction.

Meanwhile the progress of art, literature and music is steady and sure, an evolution from generation to generation, century to century, millenium to millenium.

MUSEUM NEWS

A NUMBER of periodicals are this month carrying a full page advertisement of the Libbey Glass Manufacturing Company announcing a new line of table ware designed in the modern spirit on the principles of dynamic symmetry. This glass ware was produced as the result of a course in Proportion for Industrial Designers organized for the employees of the Libbey Glass Manufacturing Company by the Museum School of Design.

The new Dayton Art Institute has just closed an exhibition of the work of Gari Melchers. His painting, Easter Morn, from the Maurice A. Scott Gallery of the Toledo Museum of Art was one of the most admired of the works included.

The Museum recently loaned the Musician by Ribera and the Flight into Egypt by Zurbaran to the San Diego Fine Arts Gallery for an exhibition of Spanish Paintings held there.

The Detroit Times of Sunday, May 25, devoted a page to an account of the Toledo Museum's educational work for children, telling of its development under our first Director, George W. Stevens, and the provisions made for its continuance by our Founder, Edward Drummond Libbey.

The attendance at the Museum for the first five months of 1930 was 99,121. For the same period last year it was 82,652, showing an increase for this year of 16,469. In May for the first time in many months the children outnumbered the adults who visited the Museum.

Each spring a goodly number of teachers in out-of-town schools bring their classes to visit the Museum. This year groups have come from Dundee, Michigan; Cygnet, Wauseon, Tiffin, Defiance, Perrysburg, Dowling and McClure, Ohio.

Twenty High School Annuals, representing as many schools of Northwestern Ohio and Southern Michigan, have been entered for the exhibition to be held in the Museum during July and August. This exhibition, sponsored annually by the Toledo Advertising Club and the Museum, affords to editors of the school publications an opportunity to receive professional criticism on their work. Original drawings and page layouts are exhibited as well as the completed books.

GIRL AT A WINDOW — FERDINAND BOL

Gift of Arthur J. Secor

A BOL GIVEN BY PRESIDENT SECOR

FERDINAND BOL was perhaps the most famous of Rembrandt's pupils. There was a period in his own lifetime when he was receiving greater popular acclaim than his master. Later he was relegated to a position of much less importance, probably due to the fact that after a lapse of time many of his best works were attributed to Rembrandt, leaving to their rightful author but little upon which claims to greatness could be based.

Bol's biography can be summarized very briefly. He was born in 1616 at Dordrecht, and as a child was taken by his parents to live in Amsterdam. About 1631 he entered Rembrandt's studio as a student and although not the first to do so, having been preceded by Gerard Dou, was the oldest of the master's pupils. The earliest picture bearing his signature is the Portrait of an Old Lady, in Berlin, dated 1642. At that time he had reached the age of twenty-six, and had probably already produced a number of paintings. He was made a citizen of Amsterdam, he married in 1653, and died in that city in 1681.

In his early works the influence of Rembrandt is most pronounced. He had assimilated the technique of the greater artist, and painted with the same mellow coloring and sought the same rich effects of light and shade. Later he developed more in his own way, although the derivation of his work from that of Rembrandt is always apparent, even in that which belongs to the last years of his life.

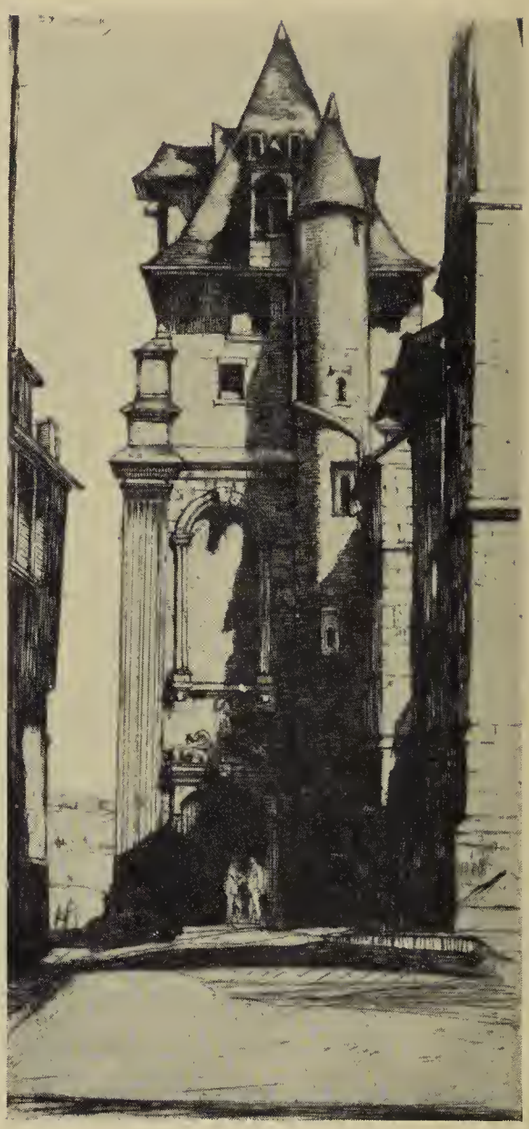
Portraiture was the most remunerative field of art in the Lowlands of the seventeenth century. There was a demand for groups such as Rembrandt produced in the Anatomy Lesson, the Night Watch, and the Syndics of the Cloth Guild in addition to the individual portrait. Bol had his share of commissions for both types of portraiture, his representation of the Regents of the Leper Hospital being considered one of his greatest works. Religious subjects also claimed his attention, as would be expected of a pupil of Rembrandt. In his portraiture, however, he was most successful, many of his works in this field being of such high quality that it is not surprising that they should have been attributed to Rembrandt.

One of Bol's portraits, called Girl at the Window, has been presented to the Toledo Museum by President Arthur J. Secor. It represents a delightful young lady leaning out of a window, the latch chain of which she holds in her left hand. One's first inclination would be to call this a portrait of Saskia. There is, indeed, sufficient resemblance to other pictures bearing that name to warrant such a title. But perhaps it is just as well not to so name it. The signature, F. Bol, and the date 1663 appear just below the ledge of the window.

MODERN PRINTS EXHIBITED

BEGINNING June 15 and continuing throughout the summer months, a group of fine prints lent by Mrs. S. C. Walbridge will be exhibited. These are the works of the greatest modern etchers from Whistler to the present day. The collection, showing as it does works by many artists not yet represented in the Museum's permanent collections, is of great importance to those who desire to see the finest examples, both in subject and impression, of notable modern prints.

Three Whistlers are shown of subjects not included among those in possession of the Museum. Among them is The Kitchen, perhaps the most famous of the French Set, the first group of prints published by Whistler.



ST. AIGNAN, CHARTRES D. Y. CAMERON

This Set was issued in 1858 and the firm line and deeply contrasting light and shade seen in these prints are an interesting comparison with his delicate work of nearly thirty years later as shown in two beautiful prints of the Venice Set, San Biagio and Ponte del Piovan.

About half the prints are the works of the three great Scotch etchers, D. Y. Cameron, James McBey and Muirhead Bone. There are examples of Cameron's work showing the various phases of his style from the time he was influenced by the three masters of etching, Rembrandt, Meryon and Whistler, on to his present individualism. Both architecture and landscape show his mastery of drypoint and an understanding of composition and striking effects.

Among the masterpieces of McBey, which Mrs. Walbridge has the good fortune to possess and the Museum the equally good fortune to

THE ALMONRY F. L. GRIGGS

exhibit, are The Torpedoed Sussex, Boulogne, 1916; Ebb Tide, Brightlingsea; and others. While he is usually thought of in connection with etchings of atmospheric expanses of desert or sea such as these, another side of his artistry is shown in such prints as The Pianist and Margot as Lopokowa.

Muirhead Bone, the greatest living master of drypoint, is represented by five prints, among them Stockholm, a panoramic view of that ancient city, and his recent A Spanish Good Friday, Ronda, showing crowds of people hurrying home after services, to escape from an approaching storm. This last is sombre and suggestive of the tragedy of the day.

Another important group in the exhibition is the work of George Bellows, perhaps the greatest American to work with stone and crayon. One lithograph shows Mr. and Mrs. Bellows and their children, a charming family group, and others, Irish Town and Artists' Evening, are typical portrayals of the many sides of human nature which were so interesting to him. Velvety blacks enrich the compositions which range from most brilliant highlights to deep shadow.

There are other contemporary artists represented in this exhibition, which is one of the most important showings of prints held in the Museum for some time. F. L. Griggs' The Almonry is one of that artist's fine works in delicate closely-laid line, catching the feeling of medieval England. E. Blampied and Arthur Briscoe are two British artists whose work is attracting collectors, and several etchings by them are shown.

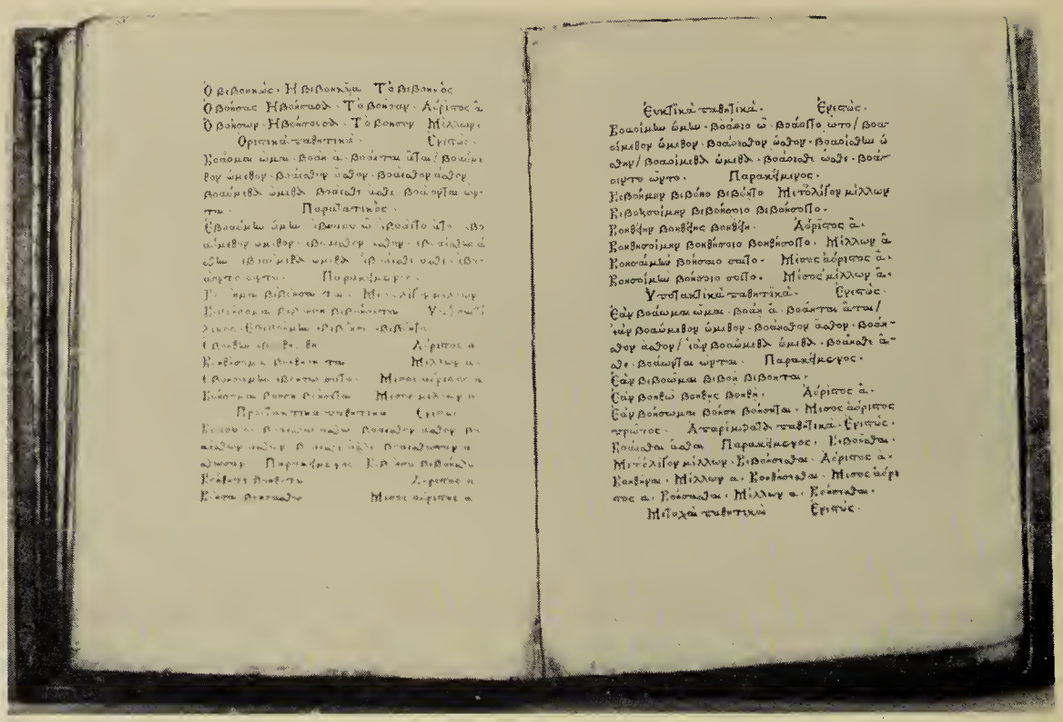
Mrs. Walbridge's collection is unique in Toledo the finest in its field here and the Museum deeply appreciates her generosity in lending it for our exhibition.

THE FIRST BOOK PRINTED IN GREEK

THE George W. Stevens Gallery of Books and Manuscripts is notable for its "Firsts." It was the purpose of Mr. Stevens in assembling the material which forms the collection to show each of the steps in the evolution of the arts of writing and printing. This may be done most satisfactorily and with greatest interest by exhibiting the first appearance of each successive step which has become a part of the accepted tradition of typography, rather than by showing merely an example of that step, however remote from its inception.

Hence the collection contains leaves from the first printed book, the famous Gutenberg Bible; a page from the first dated Bible, printed by Fust and Schoeffer in 1462; the first book with numbered pages, printed by Aldus at Venice in 1499; the first book in the English language with printed illustrations, Caxton's Mirrour of the World; the first book printed in Italic type, the Horace of Aldus; and other publications, which because they mark the beginning of some feature in the printed book, hold an important place in the growth of the art. Especially interesting are the books from the first press in the New World, the first press in the United States, and the first book printed in Ohio.

To the collection there has been added the first book printed in Greek type. This is Lascaris' Greek grammar, called the Επιτομή, published at Milan, in 1476. There had been previous uses by printers of a few Greek characters in connection with other founts. The earliest had been in 1465, both in Germany and Italy. In the former country Fust and Schoeffer had used a very crude Greek type for the headings in Cicero's Paradoxa, while



LASCARIS' GREEK GRAMMAR

in the latter a far superior Greek alphabet was used for quotations in the Lactantius published by Sweynheym and Pannartz at Subiaco. For the next ten years Greek characters occasionally appear interspersed in the works of some of the Italian printers.

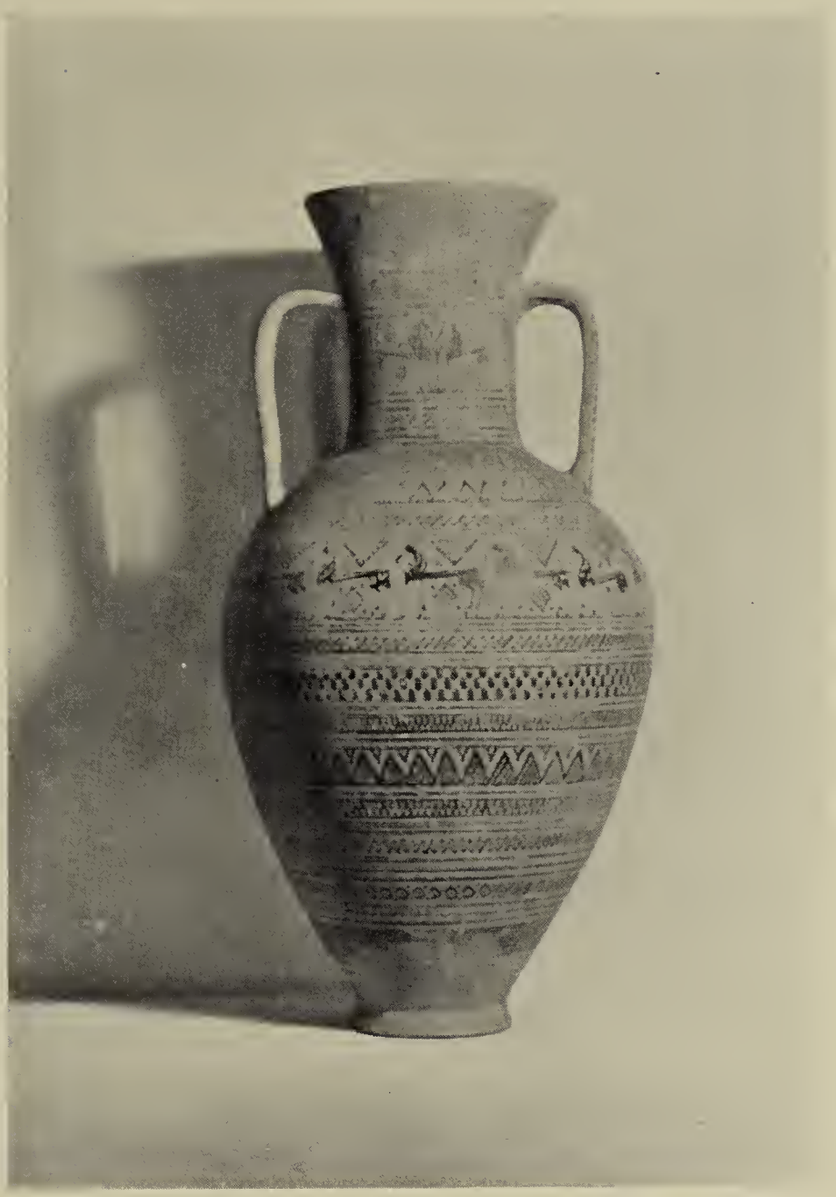
It was only at the end of a decade that the publication of a continuous Greek text was begun. At that time there was a considerable group of Greek scholars teaching in Italy, and due to them and to the general growth of classical interest there came a desire for the printing of Greek texts in the original, which required a use of Greek characters. The Greek grammar of one of these scholars, Constantine Lascaris, was the first book printed entirely in Greek, the first dated Greek book, and the first Greek book bearing the name of the printer. This was Dionysius Paravisinus, who probably acted on behalf of Demetrius Damilas, who may therefore be considered the publisher.

It is thought that Damilas may have cut the type himself. It was the first Greek fount containing a complete set of capitals, and the lower case includes some characters in several varieties, which adapt themselves to a pleasing page composition. Twelve years later the same type was used for the publication, also by Demetrius Damilas, of the first edition of Homer.

This most interesting book is both important and rare. It is a vital necessity to any collection that hopes to attain comprehensiveness in the great landmarks of the publisher's art. Comparatively few copies are known to exist, and hence the work rarely comes upon the market. The Toledo Museum is therefore most fortunate to possess a complete and perfect copy.

A GEOMETRIC VASE ACQUIRED

GREEK vases are classified by their shapes, their techniques, and their styles. The shape names by which they are known may be descriptive of their form, as amphora, meaning two-handled, or of their use, as oenochoe, meaning a wine-pourer, or of their derivation, as alabastron, indicating that a similar shape of vase had formerly been made of alabaster. The names applied to technique denote the method of their decoration. Black-figured vases have black figures and decoration upon a light ground. Red-figured ones allow the ground, usually red in tone, to show through a black background. White ground vases are decorated with line drawings upon a very light background. The style of Greek vases is largely a matter of the time and place in which they were produced. The principal styles are the Geometric, so-called from its type of decora-



GEOMETRIC AMPHORA GREEK VIII CENTURY B. C.

tion, and the Corinthian, Ionic and Attic, named from the locality of their manufacture.

The Toledo Museum, in forming a collection illustrating the ceramic art of the ancients, is seeking first to be able to show the principal shapes, techniques and styles used by the Greek potters and painters. Another style is now included in our group by the addition of a Geometric amphora. Geometric vases appear in prehistoric times, and continue to be made well into the historic period. They were produced in many parts of the Greek world, and frequently show such distinct peculiarities that they may be readily assigned to the place of their origin.

Our vase is ornamented with many bands of regular linear designs, in which there is considerable variety, and with a principal band near the shoulder where the horse, repeated as if to form a procession, is used as the motif—a favorite one on this type of ware.

The decoration has been applied on the creamy body of the vase with a varnish which now ranges from very light to very dark brown. It comes from Attica, and was probably made in the eighth century B. C.

This, in common with most Greek vases, is beautiful for its shape alone, but has also a wealth of painted ornament which greatly enhances it.

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On Sundays and Holidays from 1 to 5 P. M.
Admission is free at all times.
Children and Study Clubs are especially welcome.

MEMBERSHIP

Anyone interested may become an Annual Member of the Museum by paying Ten Dollars a year, which membership gives all members of a family and their out-of-town guests all the privileges of the Museum. There are also Life and other classes of Membership.

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